

FINE

DA

689

.H8

P52

1908

CORNELL
UNIVERSITY
LIBRARY



FINE ARTS LIBRARY

7911 B99

A

TWENTIETH CENTURY

PALACE. UNIVERSITY
1 JUN 22 1908
LIBRARY.



The Piccadilly Hotel.

PICCADILLY

AND

REGENT STREET:

Their Past, Present and Future.





Piccadilly Circus and Hotel—An Impression.

See Page 38.

A Twentieth Century Palace.

THE

Piccadilly Hotel

with some notes on the

HISTORY, LANDMARKS AND WORTHIES

of

PICCADILLY AND REGENT STREET.



“O'er Piccadilly's pavement glide
With *palaces* to grace its side.”

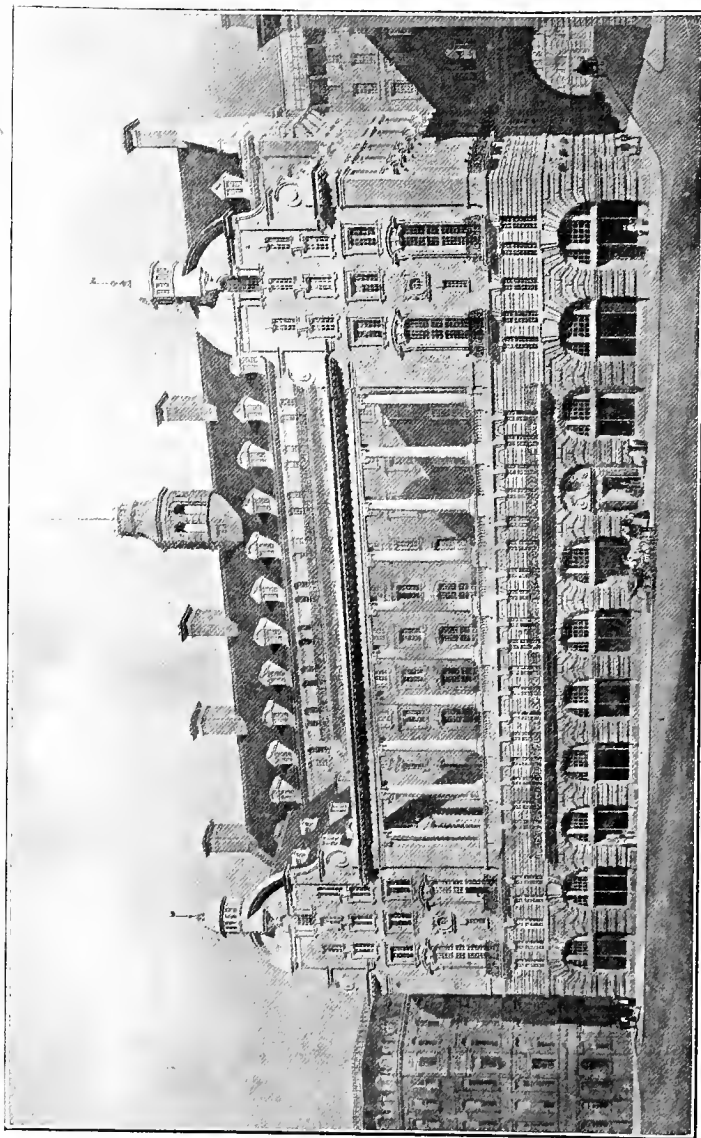
WILLIAM WHITEHEAD (Poet Laureate.)

“Piccadilly! shops, *palaces*, bustle and breeze,
The whirring of wheels, and the murmur of trees.”

FREDERICK LOCKER.

With the compliments of the Directors
of the Piccadilly Hotel.

1908.



Piccadilly Hotel Piccadilly Facade and Southern Terrace.

THE UNIVERSITY LIBRARIES
ITHACA, N.Y.

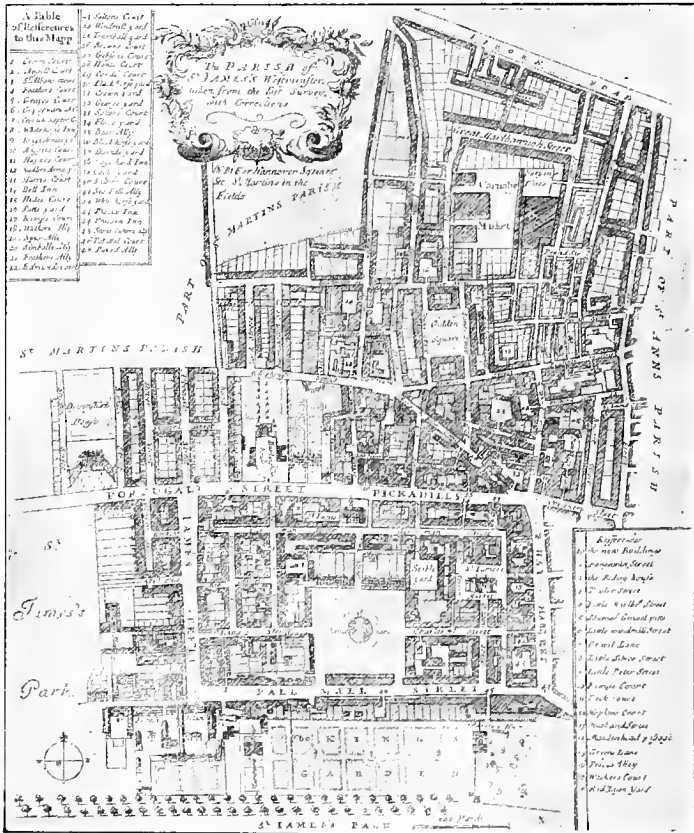
1 10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240 250 260 270 280 290 300 310 320 330 340 350 360 370 380 390 400 410 420 430 440 450 460 470 480 490 500 510 520 530 540 550 560 570 580 590 600 610 620 630 640 650 660 670 680 690 700 710 720 730 740 750 760 770 780 790 800 810 820 830 840 850 860 870 880 890 900 910 920 930 940 950 960 970 980 990 1000

Piccadilly and its Palaces—Old and New.

INTRODUCTION.

THE completion of the Piccadilly Hotel which now entirely covers the topographical island between Regent Street and Piccadilly on the north and south, and Air Street and Piccadilly Place (once George Court) on the east and west, marks an epoch in the history of the making of modern London—the British metropolis of the future. A consensus of architectural skill, rarely bestowed on any one building, has not only restored the Quadrant to the muster-roll of London's architectural wonders, but has added, as if by the stroke of a magician's wand, a Twentieth Century Palace of surpassing magnificence to those never-to-be-forgotten eighteenth-century mansions, the fame of which will ever be closely linked with the annals of Piccadilly. Not only is the Piccadilly Hotel the latest and most perfect exemplification of art as applied to this particular class of building, but it enjoys the inestimable advantage of occupying a site which is absolutely unique, commanding at once, as it unquestionably does, the most central and important portion of two of the world's great thoroughfares—Piccadilly and Regent Street, both within the confines of the ancient City of Westminster. Although the latter has still to wait ten years for the centenary of its construction, the former has figured in some shape or other on the map of London for nearly three centuries.

Theodore Hook was accustomed to say that "London, *par excellence*, is bounded on the north by Piccadilly, on the south by Pall Mall, on the east by the Haymarket, and on the west by St. James's Street."



General Plan of St. James's Square and Piccadilly East about 1750.

As far as the London of fashion is concerned he was doubtless approximately right, and the striking epigram, of which he was the author, affords convincing proof of the value of the position now occupied by the splendid

and stately building, destined henceforth to promote materially not only the convenience but the "gaiety of nations." By a strange coincidence writers of poetry and prose alike have always associated the fame of Piccadilly with that of the "palaces which grace its side."



Piccadilly East in 1807.

As far back as November 8th, 1759, Horace Walpole wrote to Montagu:—"When do you come? If it is not soon you will find a new town. I stared to-day at Piccadilly like a country squire; there are twenty new stone houses. At first I concluded that all the grooms that used to live there had got estates and built palaces."

Of the great mansions east of Albemarle Street and Bond Street all with one exception have vanished; but to-day the Piccadilly Hotel looks down complacently on the Albany, once the site of Melbourne or York



The Piccadilly Hotel of our Great Grandfathers.
George Cruickshank's celebrated picture of "Hatchett's" as it was ninety years ago.

House, and earlier still of the lordly dwellings tenanted in Queen Anne's reign by Sir Thomas Clarges, the Venetian Ambassador, the Countess of Denbigh, and the Earl of Sunderland. The reminiscences belonging to the



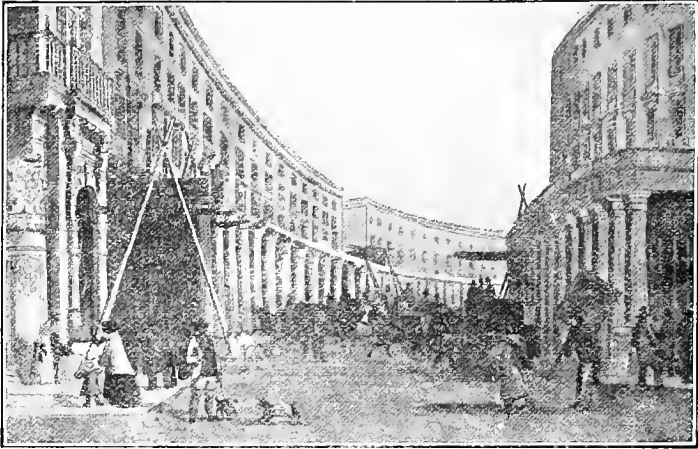
Piccadilly East and Regent Circus. (The Site of The Piccadilly Hotel as seen from Coventry Street, 1830.)

Albany itself are of a still more interesting character, and so unquestionably are those which can be claimed by St. James's Church and Rectory, both of which face the western extremity of the Piccadilly Hotel. Not only does the Piccadilly Hotel stand on ground which is pre-eminently historical, but there is scarcely a yard of the surrounding district which is not the subject of some old-world tradition, or the site of some vanished landmark. Visitors at the Piccadilly Hotel, and more



The Site of The Piccadilly Hotel as it was 80 years ago. View of Regent Street looking southwards towards the Quadrant.

especially those who hail from the great country on the other side of the Atlantic which is fast making itself the chosen guardian and protector of our literary and artistic land-marks, would doubtless be glad to know something of the hostelry which for a time has become their place of abode, as well as of its historic and antiquarian environment. To afford them and the world at large this information in as concise and readable a



The Removal of the Quadrant, 1819.

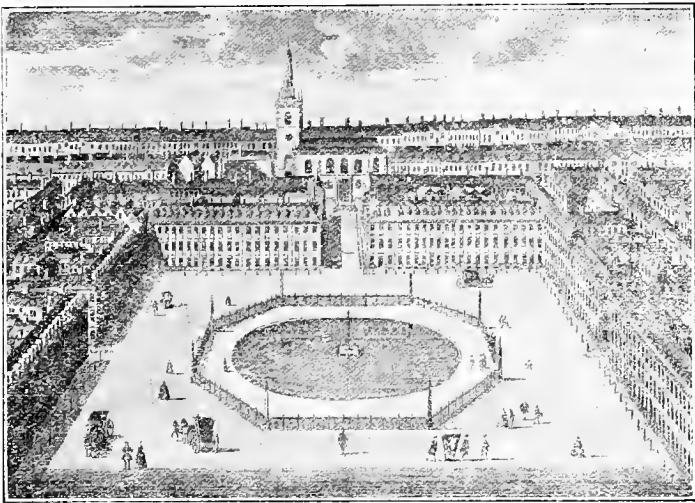
shape as possible is the earnest desire of the proprietors of the Piccadilly Hotel, and to the accomplishment of this task the following pages will be devoted. They



Piccadilly East about 1850.

have at the same time made a collection of rare prints and engraved portraits relating to Piccadilly and its neighbourhood one of the decorative features of the new building.

The lines upon which the Piccadilly Hotel has been erected are in perfect consonance with those traced long ago by the great artists of the past—Sir Christopher



St. James's Square and Church with Piccadilly East, about 1750.

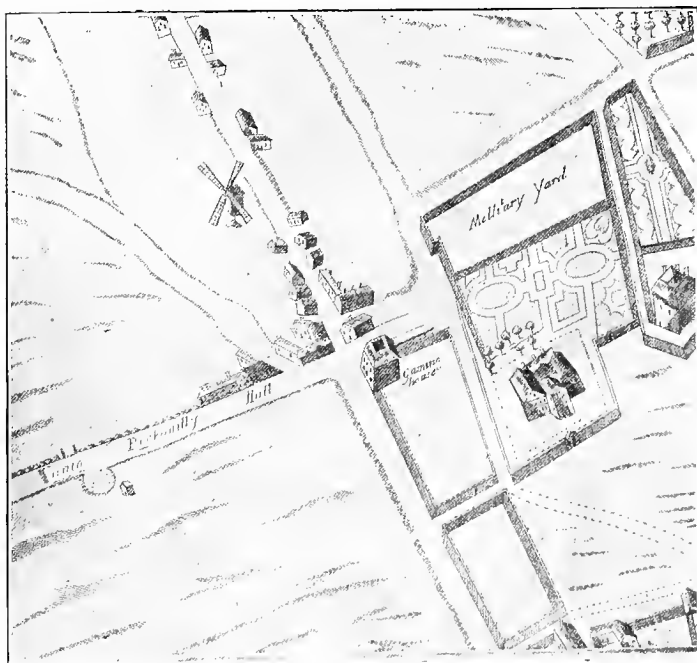
Wren, the designer of St. James's Church, and the owners and the architects of Devonshire, Clarendon, and Melbourne Houses. Those to whom the management of the Piccadilly Hotel has been entrusted feel assured that its patrons cannot fail to realise how much the enterprise, for which its projectors are responsible, is calculated both in the present and the future to justify Cowper's prophetic lines :

“ Such London is, by taste and wealth proclaim'd
The fairest capital of all the world.

Where finds Philosophy her eagle eye ?

In London. Where her implements exact ?

In London. Where has commerce such a mart,
So throng'd, so drain'd, and so supplied
As London—opulent, enlarg'd and still
Increasing London? Babylon of old,
Not more the glory of the Earth than she,
A more accomplish'd world's chief glory now.”



The Site of a Twentieth Century Palace in middle of XVI. Century.
(Agas's Map of London, 1560.)

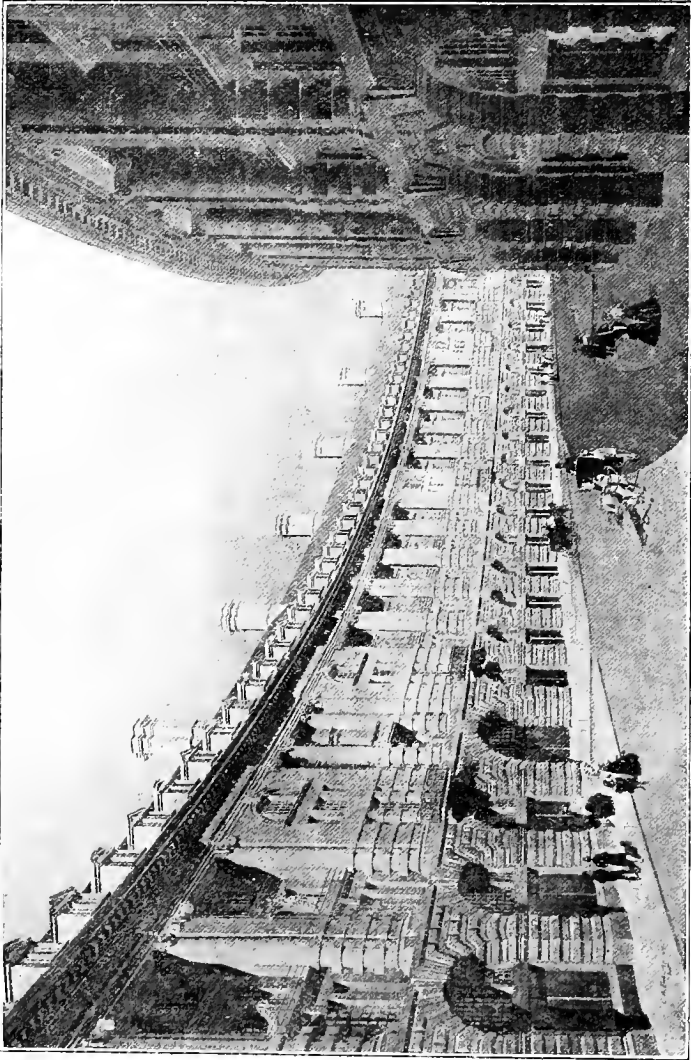
Piccadilly and its Palaces.

(1708—1908.)

CHAPTER I.

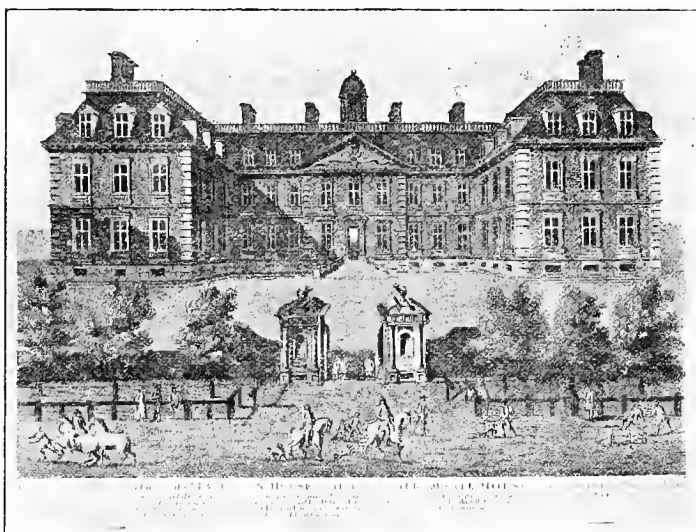
THE history of Piccadilly commences about the beginning of the seventeenth century with a palace, a gaming-house, a tennis-court and a mulberry-garden.

In Agas's map of London, which appeared in 1560, not the faintest trace of either of these is discernible. A hedge-fringed highway, passing through grassy meadows, is labelled "The Rode to Reding," whilst quaint groups of figures in the foreground afford conclusive evidence that even in those times washing-day was a social institution. In 1560 London ended at Charing Cross and St. Giles's. It was certainly not so a century later. Faithorne's chart of 1658 shows the first indications of the movement westwards which has continued ever since. The rural road is now described as leading "from Knightsbridge to Pickadilly Hall;" trees and laundresses have alike disappeared from the fields, and the position of the Hall itself as well as the adjacent gaming-house and pleasure grounds is clearly shown. The word "piccadil" is supposed to denote one of the stiff forked collars worn by Elizabethan dandies, but how it came to be bestowed on the Street of Palaces must ever remain a mystery. The derivation of Piccadilly from "peaked hill" seems more probable, for the name is met with not only amongst the Chilterns, but in Wales and Lancashire.



Piccadilly Hotel, Regent Street Facade.

For a time the word Piccadilly (written Peccadillo by Aubrey, Piquidillo by Evelyn and inscribed at will as Pick-a-dillie, Pakadilla, Pickadilly, Pickadilla and Pekadille on tradesmen's tokens) served to designate the district immediately surrounding the Hall, which stood near the southern end of Great Windmill Street and was evidently a mansion of considerable importance.



Clarendon House one of the Great Piccadilly Mansions to the West of the Site of The Piccadilly Hotel.

The years which followed the Restoration witnessed still more striking changes. Devonshire House (first called Berkeley House), Clarendon House (afterwards known as Albemarle House) and Burlington House arose almost side by side to the north of the "Rode to Reding," and the example set by Lord Berkeley of Stretton, the Earl of Clarendon and Sir John Denham (the founder of Burlington House), was speedily followed by Sir Thomas Clarges, the Countess of Denbigh and the Earl of Sunderland

Ayr (at present Air) Street was now the most westerly thoroughfare of the metropolis, and the street between its southern extremity and Piccadilly Hall became known as Piccadilly, the term being gradually extended as far as Albemarle Street and finally to Hyde Park Corner. By the middle of the eighteenth century "our only Boulevard," as Piccadilly has often been happily termed, had become "a great and notable thoroughfare." We are able to realize what it was like in 1750, by the rare print showing the crowd at the corner of St. James's Street,



The Juncture of Piccadilly East and Piccadilly West during the Earthquake Scare of 1750.

when half London thronged through Piccadilly in order to escape the horrors of the threatened earthquake about which Dr. Secker preached, and both Chesterfield and Mrs. Montagu wrote.

It is manifest that our immediate concern must be with that portion of Piccadilly which lies between

Albemarle Street and the Haymarket—the northern frontier of Theodore Hook's "London *par excellence*" and the site of the Twentieth Century Palace. Those who would dive deeper into the history of Piccadilly are referred to the pages of "Round about Piccadilly," the classic work of Mr. H. B. Wheatley, or the lighter volume recently published by Mr. G. S. Street, entitled "The Ghosts of Piccadilly." As a matter of fact the subject is almost inexhaustible, for no thoroughfare has played a more important part in the social, political and literary life of London than the historic street of which Mr. Frederick Locker writes so felicitously:—

" Piccadilly! shops, palaces, bustle and breeze,
The whirring of wheels, and the murmur of trees,
By daylight, or nightlight,—or noisy or stillly,
Whatever my mood is I love Piccadilly."

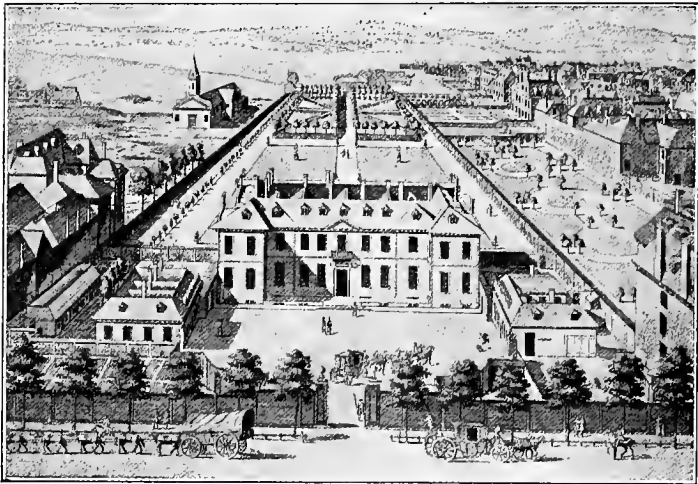
A century before a Poet Laureate had sung the praises of Piccadilly in the lines:—

" O'er Piccadilly's pavement glide
With *palaces* to grace its side,
Till Bond Street, with its lamps a-blaze,
Concludes the journey of three days."

As early as September 28, 1668, we find Samuel Pepys a visitor at Burlington House, for on that day he makes the following record in his diary:—

" Thence to my Lord Burlington's house, the first time I ever was there, it being the house built by Sir John Denham, next to Clarendon House. Here I first saw and saluted my Lady Burlington, a very fine-speaking lady and a good woman, but old, and not handsome; but a brave woman. Here I also, standing by a candle that was brought for sealing a letter, do set my periwig a-fire,

which made such an odd noise nobody could tell what it was till they saw the flame, my back being to the table."



Burlington House, on the western side of The Piccadilly Hotel (1720).

Since then how many great men and fair women have passed a portion of their lives within a few paces of the site now occupied by our Twentieth Century Palace! St. James's Church—the Piccadilly Valhalla—and one of Sir Christopher Wren's masterpieces, just opposite the western end of the Piccadilly Hotel, will be spoken of at some length later on, for it embodies in a manner the whole history of the neighbourhood in which it stands. Let us, however, not forget that in Air Street itself once resided the Royal Academician Thomas Phillips, and that it was in Vine Street, into which Piccadilly Place leads, that Joseph Nollekens learned his art in the studios of Scheemakers, the sculptor. Mrs. Scheemakers is said to have entertained such a high opinion of her husband's pupil that she declared "Joey was so honest she could

trust him to strain the raisins." The old Vine Street watch house close by survived until 1868. A few paces westwards is Swallow Street, now almost entirely absorbed by Regent Street, but once the scene of Faubert's Military Academy. Next comes Sackville Street (reputed to be the longest of the straight streets of London and the only one without a lamp post) where, in a corner house facing St. James's Church, Sir William Petty resided during the latter years of the seventeenth century. In Sackville Street lived also at one time or another Dr. Joseph Warton, Mr. Arthur Young, and Sir Everard Home. Boswell, writing in 1785, mentions the fact that the Literary Club, of which Samuel Johnson was the shining light, when the Turk's head in Gerrard Street was converted into a private house, migrated to Prince's in Sackville Street. In another Sackville Street corner-house Fores, the well-known printseller, produced the countless political caricatures which did so much to stimulate the feeling of patriotic enthusiasm in the days between 1796 and 1805, when the invasion of England by Napoleon was regarded as imminent. After the lapse of a century the business is carried on by his great-grandson.

Hard by Sackville Street is the Albany with its earlier legends of Lord Sunderland, the second Lord Holland, Lord Melbourne and the Duke of York (who figured in so many of Fores' satirical pictures), and its later memories of "Monk" Lewis and Luttrell, Lord Macaulay and George Canning, Mountstuart Elphinstone and Lord Valentia, and last, but not least, of Lord Byron, who wrote on April 9, 1814: "Viscount Althorpe is about to be married, and I have gotten his spacious bachelor apartments."

The founders and subsequent owners of Devonshire, Clarendon and Burlington Houses are all entitled to a place in the muster-roll of Piccadilly worthies, although not a stone now remains of the lordly mansion erected by Charles the Second's luckless Lord Chancellor on the ground at present occupied by Albemarle Street. It was regarded as an unfortunate house from the very first. The poetasters of the period wrote

"God will revenge, too, for the stones he took
From aged Paul's to make a nest for rooks."

As well as

"Fix'd on an eccentric basis;
Here's Dunkirk Town and Tangier Hall,
The Queen's marriage and all;
The Dutchman's Templum Pacis."

On February 18, 1664-5, Pepys makes the following note:—"Rode into the beginning of my Lord Chancellor's new house, near St. James, which common people have already called Dunkirke House, from their opinion of his having a good bribe for the selling of that town. And very noble, I believe, it will be. Near that is my Lord Barkeley (*sic*) beginning another on one side (Devonshire House) and Sir J. Denham on the other (Burlington House)."

Although the great majority of Piccadilly notabilities, including all the builders of its early palaces, showed a marked preference for the northern side, which for a long time gave them delightful gardens and a charming view of the Northern Heights, the opposite side of the street had also its votaries, including the "dignified clergy" of St. James's. The houses in which Bishop Berkeley, Lord Holland, Beckford "the Magnificent"

and the Margrave of Anspach for a time resided, have not been clearly identified, but the present writer has no difficulty in associating the shop which stood immediately to the east of the Egyptian Hall (No. 173 in "Tallis's Views" of 1837-1840) as the emporium of Mr. Mackie or Mackay, where young Charles James Fox and his friend Fritzpatrick were lodging, when George Selwyn, who was located opposite, quite close to what is now the western boundary of the Piccadilly Hotel, made the famous joke at Brookes's that "so far from ruining the poor oilman, they will make his fortune, for he will have the credit of having the finest pickles in his house of any man in London." At the commencement of Queen Victoria's reign No. 173 was tenanted by "Sherborne & Sams, late Mackay & Co., Oilmen to Her Majesty."

In "Tallis's Views" the Rectory House of St. James's which now, like the Church beside it, immediately faces the western corner of the Twentieth Century Palace, is numbered 197. In 1840, the old mansion in which three future Primates, viz: Thomas Tenison (1685-1692) its first tenant, William Wake (1695-1706) and Thomas Secker (1733-1750) and two Bishops, viz.: Charles Trimmell (1706-1709) and Charles Moss (1750-1759) passed the earlier portion of their careers, was pulled down, and at once rebuilt on the original lines. It was from the old Rectory that Dr. Secker, already Bishop of Oxford, was hastily summoned on the 4th June, 1738 [24th May, O.S.], to privately baptize Prince George (afterwards King George III.) born that day in Norfolk House, St. James's Square. Amongst

the earliest inmates of the new Rectory was John Jackson (1845-1853) afterwards Bishop of London. It was at the ancient home of these Piccadilly divines that the versatile Samuel Clarke (1709-1729) wrote most of his learned works. If the incumbency of St. James's was not always the stepping stone to the prelacy, it generally led to a deanery or some other substantial preferment.

It will doubtless interest future patrons of the Piccadilly Hotel to know that within fifty paces of its entrance, is an ecclesiastical building of both artistic and historical as well as architectural interest. St. James's Church was built by Sir Christopher Wren on ground belonging to Henry Jermyn, Earl of St. Albans, who defrayed part of the expense. The letters-patent were issued May 31st, 1684, and the sacred edifice was consecrated by Henry Compton, Bishop of London, July 13, 1685. It is to be deplored that in order to effect a small economy the present steeple was substituted for a much more effective one designed by Wren. The interior, however, is very fine, for the Corinthian columns are no shams, and the simplicity, strength and beauty of the roof is a perfect study of construction and economy. In 1708 the venerable architect wrote that he thought "it may be found beautiful and convenient, and as such the cheapest of any form I could invent." Evelyn speaks enthusiastically of the elaborate carving by Grinling Gibbons about the altar, and especially of the group depicting "The Pelican in her piety." The font, of which an illustration is now given, was the work of the same artist, but about the year 1800 the elaborate cover was stolen,

and is said to have been used as a sign for a spirit shop!

Vanbrugh, in "The Relapse," makes Lord Foppington, who must have enjoyed the ministrations of Dr. William Wake, give as his reason for attending St. James's that "there's much the best company" to be found there.

This play became the talk of

the town ten years after Wren's West-end *magnum opus* was finished. In his delightful book, "The Ghosts of Piccadilly," Mr. G. S. Street quotes the following characteristic scene, strangely reminiscent of the Piccadilly of two centuries ago. Quoth Lord Foppington, type of all that was modish:—

"Why faith, Madam, Sunday is a vile day, I must confess; I intend to move for leave to bring in a Bill, that players may work upon it, as well as the hackney-coaches.



Grinling Gibbons's Font in St. James's Church, Piccadilly.
(Close to entrance of The Piccadilly Hotel.)

Though this I must say for the Government, it leaves us the churches to entertain us. But there again they begin so abominably early a man must rise by candle-light to get dress'd by the psalm.

Berinthia.—Pray which church does your lordship most oblige by your presence?

Foppington.—Oh, St. James's, madam: there's much the best company.

Amanda.—Is there good preaching too?

Foppington.—Why, faith, madam, I can't tell. A man must have very little to do there, that can give an account of the sermon.

Berinthia.—You can give us an account of the ladies, at least.

Foppington.—Or I deserve to be excommunicated. There is my Lady Tattle, my Lady Prate, my Lady Titter, my Lady Leer, my Lady Giggle, and my Lady Grin. These sit in the front of the boxes, and all church-time are the prettiest company in the world, stap my vitals. Mayn't we hope for the honour to see your Ladyship added to our society, madam?

Amanda.—Alas, my lord, I am the worst company in the world at church; I'm apt to mind the prayers, or the sermon, or—

Foppington.—One is, indeed, strangely apt at church to mind what one should not do. But I hope, madam, at one time or other, I shall have the honour to lead your ladyship to your coach there."

Few of the present dwellers in Piccadilly, and fewer still of those who "whirl" through it going eastwards or westwards, know anything of the dead and gone worthies who sleep their last sleep beneath the panelled ceiling of St. James's or in the clean-forgotten God's acre outside. Not one man in ten thousand is aware that the "great" Lord Chatham and the "polite" Lord Chesterfield were christened at the Grinling Gibbons font

still in existence, or that "Old Q," the "Star of Piccadilly," was buried nearly a century ago beneath the sculptured ornaments which surround the altar. Not far off lie also the bodies of Charles Cotton, the friend of "Old Izaak," of Sydenham, the pioneer of modern medicine, and of the two Vandeveldes, Harlow, James Huysman and Michael Dahl, all of them, like Antonio Verrio, who lived not a stone's throw from their graves, famous painters. Thomas d'Urfey was buried in St. James's, and Sir Richard Steele wrote the epitaph beginning "Honest Tom D'Urfey," while the Duke of Dorset defrayed the expenses of the funeral. The tablet, however, has now disappeared. Possibly it was feared that its presence, like the features of Quin, as portrayed on his monument in Bath Abbey, might disturb the gravity of the preacher! Mark Akenside, the poet; Benjamin Stillingfleet, the literary barrack master; Mrs. Delany, the "Blue Stocking;" Dodsley, the bookseller; Christie, the auctioneer; and James Gillray, the caricaturist, all help to represent the vanished wit and wisdom of the 18th century at St. James's, and the list is by no means exhausted.

The mention of "Old Q" in connection with St. James's Church tempts one to say more of this extraordinary man, whose life-story enters so largely into the annals of Piccadilly. It is difficult to resist quoting Leigh Hunt's graphic picture of the fourth Duke of Queensberry

"Sunning himself in Huncaunca's eyes"

and "wondering at the longevity of his dissipation and the prosperity of his worthlessness," or referring to the popular song of 1810, with the verse:—

“The King, God bless him!
 Gave a whew, the Duke’s just dead!
 A Third gone too!
 What! What! could nothing save Old Q?
 The star of Piccadilly.”

Except as regards his place of interment “Old Q,” like Lord Byron, Sir Francis Burdett and the Duke of Wellington, belongs pre-eminently to Piccadilly West; and it is now time to return to Piccadilly East, and the past history of the site between Air Street and Piccadilly Passage, now occupied by its Twentieth Century Palace.

It is a curious coincidence that the hostelry in various forms has from the very beginning entered largely into the history of Piccadilly, as one of the

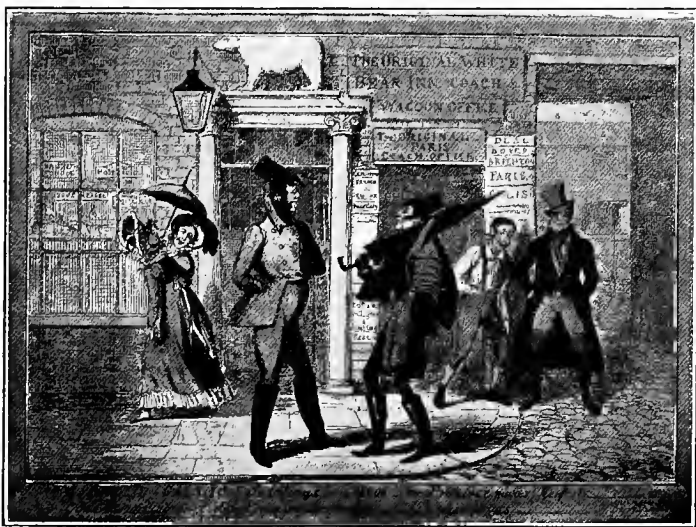


Hogarth's View of the old entrance to Burlington House and Piccadilly East.

great centres of London pleasure-making. Of the very oldest of these houses of entertainment at the north-east corner of the Haymarket, we should know very little if it were not for the song beginning:—

“Farewell, my dearest Piccadilly,
Notorious for great dinners;
Oh, what a Tennis Court was there!
Alas! too good for sinners.”

Aubrey also tells us a story of Sir John Suckling, the poet's sisters coming to “Peccadillo” Bowling Green crying for fear “he should lose all their portions.”

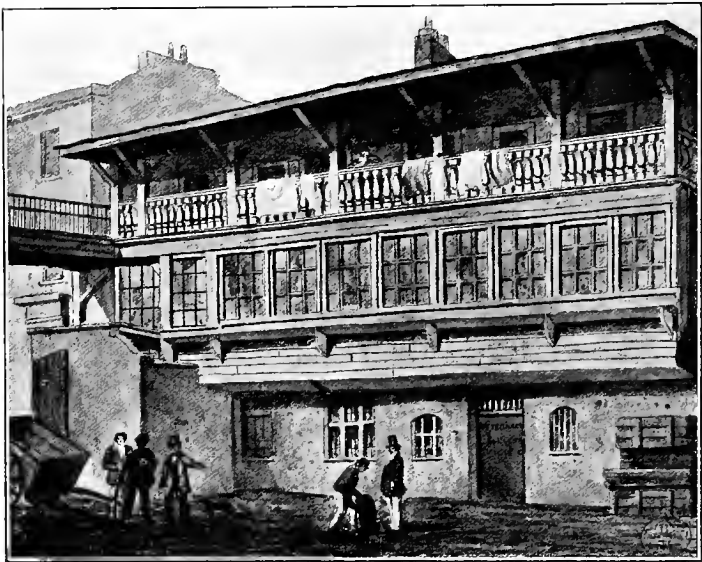


The Old White Bear

which flourished in Piccadilly for two centuries on the Site of the Criterion.

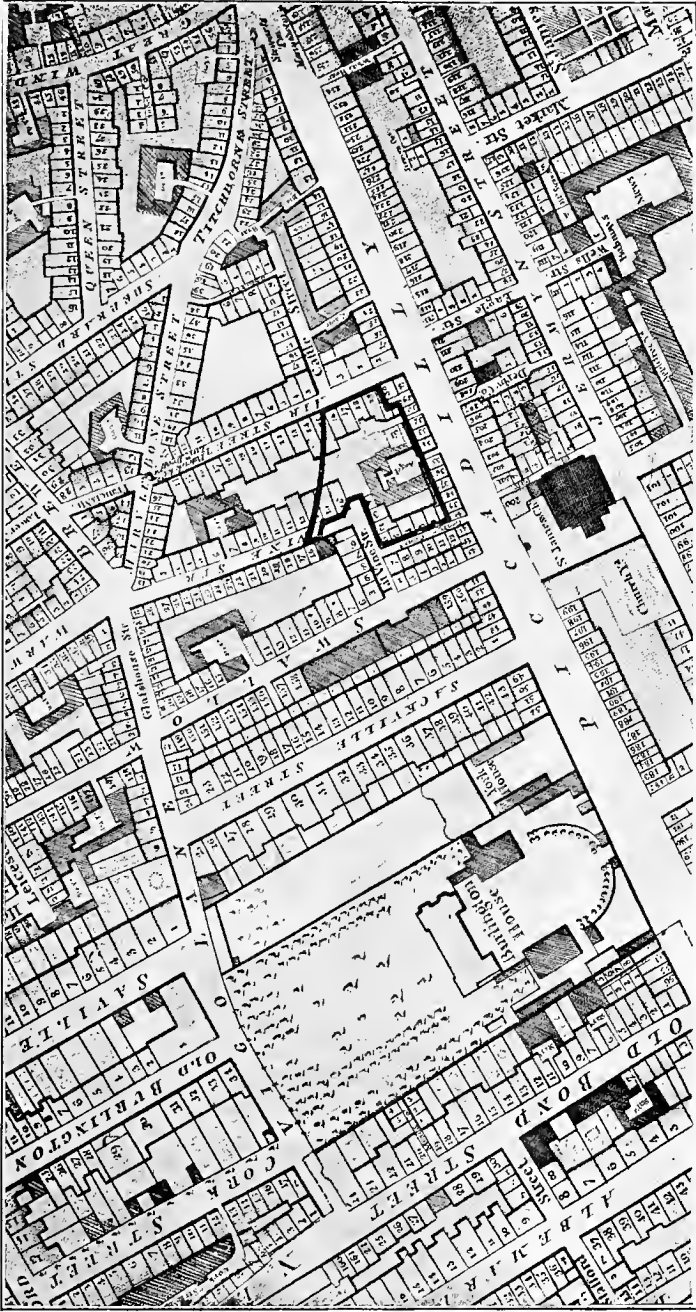
Between the Tennis Court which only disappeared forty years ago and Air Street, where the Piccadilly Hotel begins, there stood, on the southern side of the street, the White Bear, now replaced by the Criterion. It was

at the White Bear that the great American artist Benjamin West, alighted when he first arrived in London, and from its door, as shewn in the rare illustrations now reproduced, Madame d'Arblay (Fanny Burney) and her son set out on their journey to Paris during the "delusive truce" of Amiens.



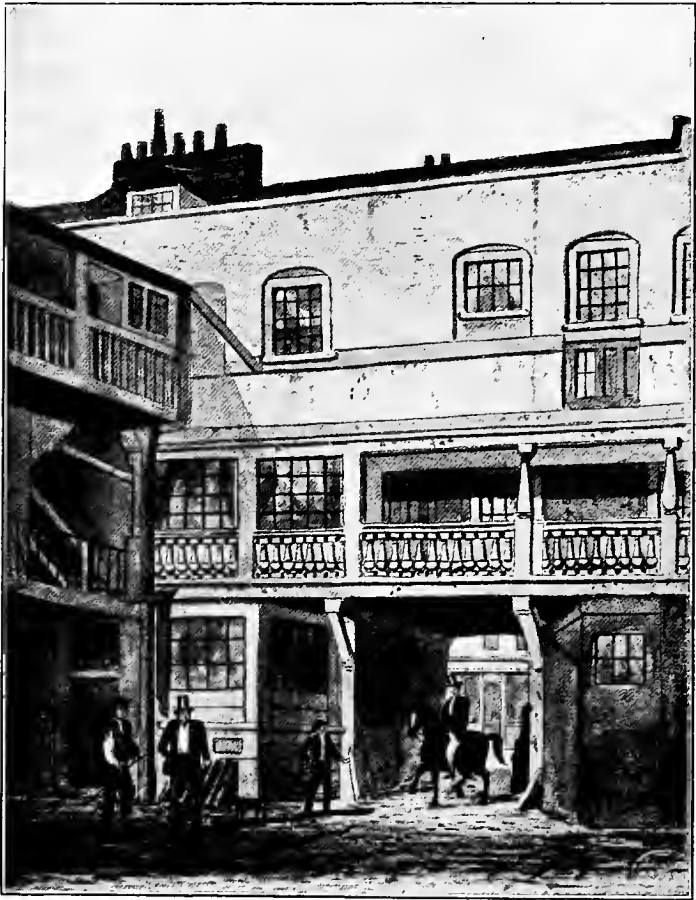
Court Yard of the "White Bear" Inn, Piccadilly
(from an old Water-colour).

In Horwood's map of London, published in 1792, the numeration of Piccadilly began at the junction of Tichborne Street and Great Windmill Street. Between Air Street and George Court (Piccadilly Place) the numbers going westwards then ran from 28 to 40, whereas in "Tallis's Views" they range from 19 to 32, the houses opposite beginning at 208-9, and ending at the Rectory—197. It is interesting to note that between



The Site of the Piccadilly Hotel in 1792 (as shewn in Horwood's Map of London).

Nos. 34 and 35 of 1792, on the ground now occupied by the Piccadilly Hotel, a broad passage led into the spacious court-yard of a long vanished inn, "The Angel."



"The Three King's."

An ancient Piccadilly Hostelry with a yard resembling that of the old "Angel," formerly on site of Piccadilly Hotel.

Amongst the tenements on the opposite side of the way was "The Three Cornish Daws," while from the famous

Piccadilly taverns somewhat further to the west, like the Old White Horse on one side of the street and the New White Horse on the other, started the numerous coaches which ran between London and Bath, Bristol, Salisbury, Dorchester and Exeter. If Piccadilly both East and West is traditionally celebrated for its hotels, it has also a time-immemorial association with book-selling, as well as with shows of every description. It was at the Fantoccini Rooms in the old number 22 (six houses east of Air Street) that several members of the Royal



The Quadrant Colonnade in process of Construction. (From a unique picture by Charles Wild, in possession of Mr. James Tregaskis, dated 1812).

Family went in 1782 to see the exhibition of the German impostor, Katterfelto. Here thirty years later flourished the popular debating society known as the "Athenian Lyceum." It is needless to say anything of the triumphs or vicissitudes of the Egyptian and St. James's Halls, both vanished for ever from human ken, the site of the latter being now entirely covered by the Piccadilly Hotel. Beginning with General Tom Thumb and the Christy

Minstrels as popular attractions, the walls of St. James's Hall finally re-echoed all the finest vocal and instrumental music of the latter half of the nineteenth century. Notwithstanding the great transformation now completed, the memory of the "Monday Pops" which brought so

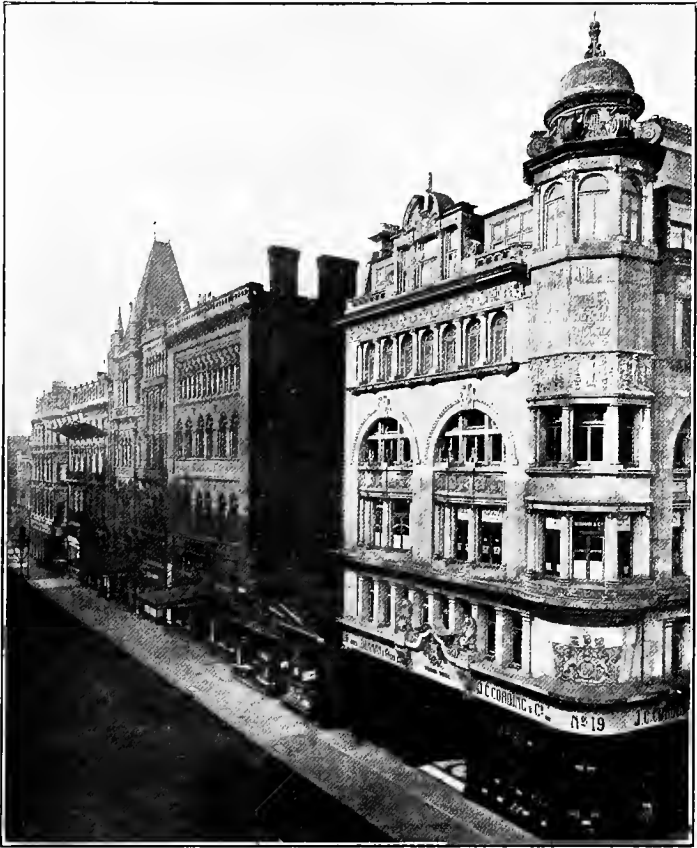


Site of The Piccadilly Hotel before demolition of houses in 1906

many thousands of pilgrims to Piccadilly will doubtless live for many years to come. As might reasonably be expected, all the great London theatres are within a few minutes' drive of the Piccadilly Hotel, although Piccadilly and Regent Street are no longer the scene of those "exhibitions" which for two generations at least delighted the souls of our ancestors.

To those who care for the landmarks of an eventful past, the brief recapitulation of the story of its site

cannot but add to the just appreciation of all that art, science, and lavish expenditure have done to make



General View of Piccadilly Frontage before demolition of St. James's Hall (1906).

the Twentieth Century Palace in every way worthy of the traditions of the world-famed thoroughfares in which it stands.



Very rare Caricature of the Waterloo Days showing the Quadrant and the Site of the Piccadilly Hotel in the background.

The Evolution of Regent Street. (1813--1908.)

CHAPTER II.

THE creation of Regent Street and Regent Circus at the commencement of the 19th century brought about a complete transformation of Piccadilly East, and involved the disappearance of the greater part of Swallow Street as well as the whole of Marylebone Street with several of their dependent courts and passages. It was also probably the proximate cause of the fresh numeration of Piccadilly carried out in 1816, and the existence of the topographical island occupied first by St. James's Hall and the adjoining tenements, and now by the Piccadilly Hotel. The new thoroughfare was planned and carried out by John Nash, the Prince of Wales's favourite architect, who named it after his royal patron, then Regent of the kingdom during the last illness of George III. It was not completed until 1817. In his general design Nash adopted the idea previously practised with success by the brothers Adam, of uniting several dwellings into a single façade, so as to preserve a degree of continuity essential to architectural importance. The perishable nature of the brick and composition of which the houses in Regent Street are built gave rise to the

following epigram, which may be found in the *Quarterly Review* of June, 1826 :—

“Augustus at Rome was for building renown’d,
For marble he left what of brick he had found ;
But is not our Nash, too, a very great master ?
He finds us all brick and he leaves us all plaster.”

The two last lines are otherwise rendered :—

“But is not our George, too, a very great master ?
He finds London brick and he leaves it all plaster.”

Like the rest of the street, the Quadrant at its south-eastern extremity must be credited to the enterprise of Nash, and Mr. H. B. Wheatley describes it “as the most beautiful and the most original feature of London street architecture.” The arcade removed in 1848 when Birket Foster sketched the “Last days of Pompeii,”



The removal of the Quadrant Colonnade.

(From a water-colour picture by Birket Foster in possession of Mr. James Tregaskis entitled “Last Days of Pompeii.”)

now given as an illustration, covered the whole of the footway, and was supported by 145 cast-iron pillars. The "Quadrant Colonnade" may be seen in all its glory in Charles Wild's drawing of 30 years before. For a time London went mad over the achievements of Nash and his associates.—Mr. Ackermann in his *Repository* (July 22nd, 1822) gravely assured the world that the style of the new street "is Italian, which is the diminutive of Roman architecture," and proceeds to say that it "admits a greater latitude of playfulness in disposition, and is better suited to the purposes required, than its more stately and severe original. This line of buildings has a very imposing effect as the street is entered from the Quadrant, particularly when it receives the light of the sun boldly on its surface, towards which its aspect is admirably situated, and disposed to project agreeable shadows. This quality of picturesqueness is not unusual in the new street: indeed it claims great approbation on account of it." Again in December of the same year we are informed that Mr. Abraham has ornamented the "new street" with "detail selected from the Ionic Temple of Ilissus," while Mr. Cockerell is credited with the design of the entrance to King's Street Chapel, and Mr. Coane is praised for the addition of "a range of buildings in the *unique* style of architecture peculiar to his pencil, when he chooses to abandon the grave severities of established art for the 'dreams and visions of his fancy.'"

Regent Street soon became almost as celebrated in the worlds of fashion and pleasure as Piccadilly itself. The Cosmorama at No. 209 proved a formidable rival to the

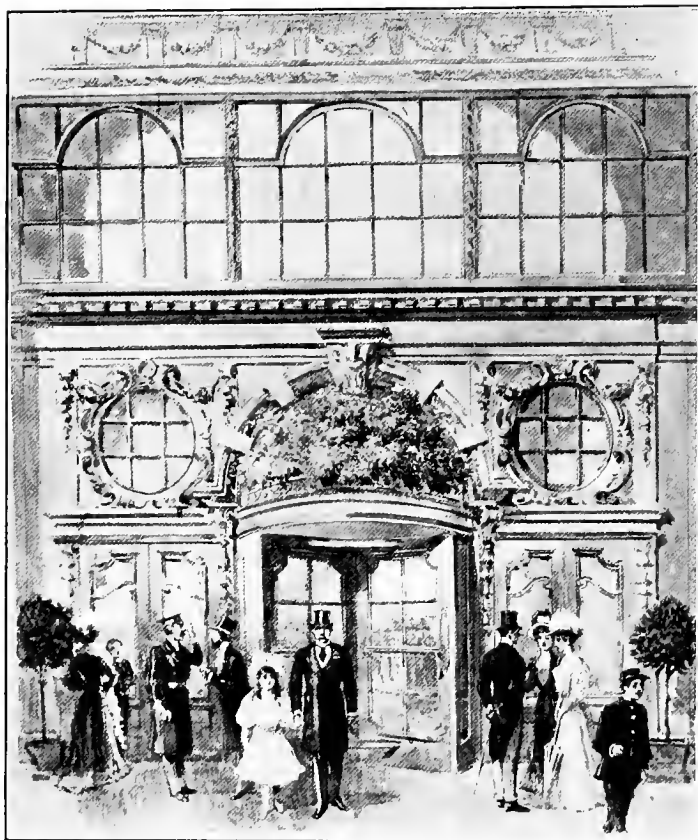
Egyptian Hall, while at the Argyll Rooms across the way, prior to their destruction by fire in 1830, Spohr, Weber and Mendelssohn in turn attracted all musical London. Then, in 1857, ten years after the demolition of the Quadrant Colonnade, came the linking together of Piccadilly and Regent Street, by the erection of St. James's Hall as described in the last chapter. In "Tallis's Views" the houses between Air Street and Vine Street (now absorbed in the Piccadilly Hotel) were numbered from 65 to 81. When completed according to the elevations designed by Mr. Norman Shaw, R.A., Regent Street, as the illustration already given shows, will be one of the finest as well as one of the most famous streets of either the Old World or the New. As it is, the projectors of the "Twentieth Century Palace" have taken the first step in giving a practical shape to this great architectural restoration. It is curious to contrast the view of Piccadilly and Regent Circus from Leicester Square and Coventry Street to-day with what it was in 1851, in 1858, and even in 1906. The ventilator-studded roof of St. James's Hall has disappeared, and in its place we have a bold and picturesque outline of dome and towers conveying an "impression" to the beholder, not very dissimilar to that which is derived from a distant view of the Mosque of St. Sophia, far away on the banks of the Bosphorus.

The Exterior and General Design of a "Twentieth Century Palace."

Some Notable Facts about the Piccadilly Hotel.

CHAPTER III.

DOMINATING the interesting surroundings which have been only too briefly described, and on a site covering an area of nearly three quarters of an acre, now stands, complete in every detail, the "Twentieth Century Palace," henceforth to be known as "The Piccadilly," at once the most modern and the most magnificent of London's principal hostelries. The classic grace of the exterior and the majestic façades which command the eastern extremities of both Regent Street and Piccadilly are, as has already been stated, the result of an unique and most felicitous combination of artistic talent, and the same may be said of the appropriate decorations and fittings of the interior. Everyone who has been privileged to play a part, be it great or small, in the creation of the Piccadilly Hotel, has been an expert in the fullest acceptation of the term. The aim for general effect, has, as it were, gone hand-in-hand with minute



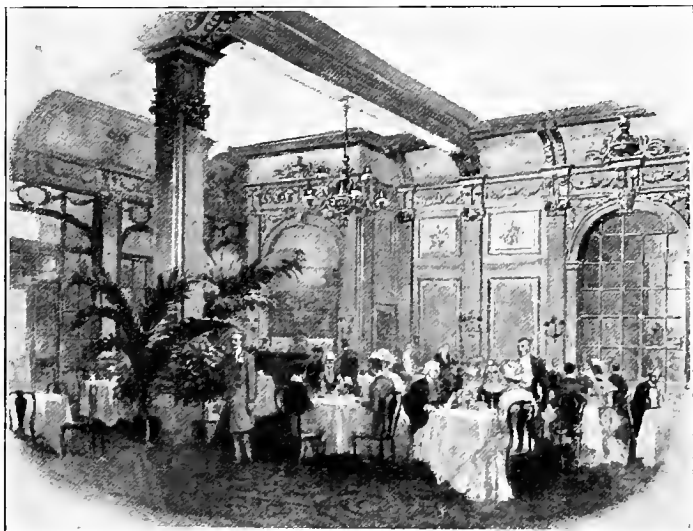
Entrance to Restaurant from Regent Street.

and individual attention to every detail. PERFECTION has been, and still will be, the watchword of those connected with this great enterprise, both as regards its inception and its future. Travellers from the New World as well as the Old will appreciate the merits of the results achieved, both as regards the beauty and comfort of the building itself and the organization of the service, upon the efficacy and excellence of which its reputation will so greatly depend.

After the preparation of the first plans by Messrs. William Woodward, F.R.I.B.A., and Walter Emden, the office of Woods and Forests required the Piccadilly Hotel Company to carry out, through their own architects, the exterior design of Mr. Norman Shaw, R.A., representing the Advisory Committee of which he was a member, along with Sir Aston Webb, R.A., Sir John Taylor, and Mr. John Belcher, A.R.A. Hence the two façades give an adequate idea of what the whole Quadrant and Circus are one day to become. On the retirement of Mr. Emden, Mr. Gruning, F.R.I.B.A., was appointed in his place. Valuable work has also been done by Mr. Charles Woodward, A.R.I.B.A., who has ably seconded the efforts both of his father and Mr. Gruning.

The task of preparing the site was no easy one, for the late Mr. Owen Jones had built St. James's Hall so well that its demolition necessitated the use of both hammer and chisel. When the clearance was at length accomplished, the first thing to be done was to build a retaining wall about eight feet in thickness round the whole excavated area. For the foundations, forty feet beneath the city street level, was secured a fine gravelly soil, with

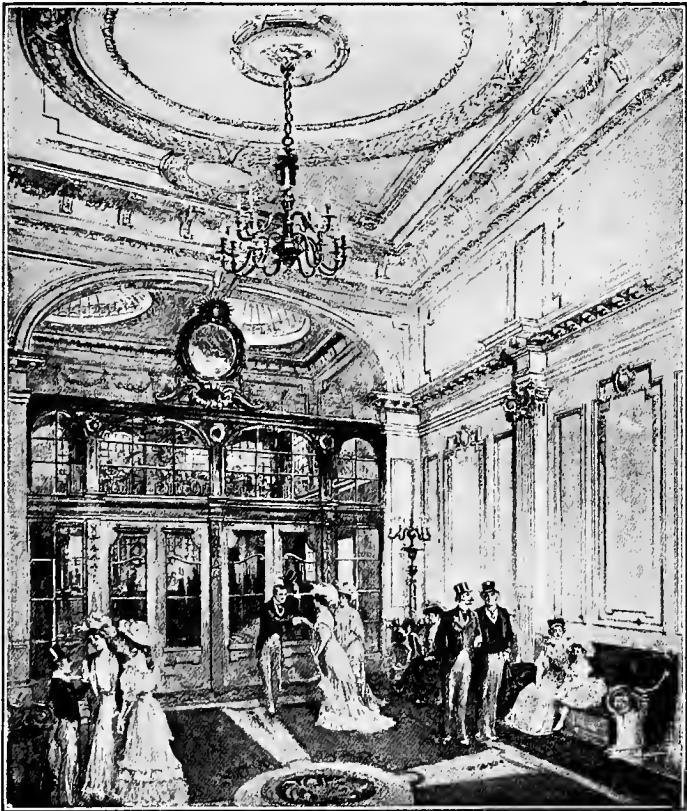
the famous London clay as a base. The phenomenal depth of the excavations gives the Piccadilly Hotel three extra floors, non-existent as far as the knowledge of the public is concerned, but of great practical utility. It ensures it moreover from all vibration arising from street traffic. Here deftly hidden from view are the Turkish and Swimming Baths, Cellars and other offices. The Baths can be reached by lifts from every part of the building.



The Grill Room.

In the basement is the Grill-room, with spacious Lounges attached, including one for the special use of smokers. The Grill-room is 80 feet long and 52 feet wide. This is reached by staircases, from the Quadrant Piccadilly, and Piccadilly Place. In close proximity to it is the Kitchen with all its most modern accessories. Two Billiard-rooms are provided on this floor, as well as Lavatories, Lifts, and other offices.

The Mezzanine floor between the basement and Ground floor is occupied by the lower portion of the Shops next the Quadrant, Piccadilly, Air Street, and Piccadilly Place. Here are the Telephone room, and both Passenger and Luggage Lifts. This Mezzanine floor is approached by the three staircases described for the Basement.



Entrance Hall from Piccadilly.

The Ground floor is reached by the two fine entrances from the Quadrant and Piccadilly respectively. Here

are the Circular Foyer next the Quadrant entrance; the large Entrance Hall adjoining Piccadilly, and the Grand Lounge which connects them. Here the life of the Hotel may be said to begin. Four staircases lead to the upper part of the building, so that ample provision is made for escape in the remote contingency of fire. Shops of the highest class occupy the exterior of the ground floor overlooking the Quadrant, Piccadilly and Air Street, while a portion of the Piccadilly Place and Vine Street frontages are occupied by the Kitchen, with all its accessories. On the same level is the Restaurant, 80 feet in length by 52 feet in width. A separate staircase next the Piccadilly entrance leads to the Swimming and Turkish Baths.



The Restaurant.

The Entresol between the Ground and First Floors is principally occupied by the apartments over the Shops, but here many useful adjuncts to the Hotel have been provided.

On the First Floor you arrive at the residential part of the Hotel, and two fine Dining rooms occupy a good position in its centre. The larger of the two is 47 feet long and 32 feet wide, and each has a good Reception room adjoining it. A separate Kitchen immediately adjoins these Dining rooms. Bed and Sitting-rooms, with Bath rooms "*en-suite*" complete this section of the Hotel.

The Second Floor is devoted almost entirely to Bedrooms and Sitting-rooms, with Valets' rooms and Bath rooms "*en-suite*," each approached by its own hall.

On the Second Floor is the roomy "Terrace," possessing unrivalled capacities either as a Winter Garden or *al fresco* lounge. It is sure to become one of the distinctive features of the "Twentieth Century Palace." By the provision of the "Terrace" the gloomy internal areas one so often meets with are largely dispensed with. Being open to the sky it enables light and sunshine to penetrate directly into the rooms overlooking Piccadilly.

The Upper Floors from the third to the eighth are almost entirely given up to *en suite* sets of sitting, bed and bath-rooms arranged in the manner already described. The ninth floor will be chiefly occupied by the staff. Each floor has its own complete service.

In order to secure an unlimited supply of the best water it was determined to sink an Artesian Well on the premises. Messrs. Isler, experts in this particular department, were consulted, and as a result 80,000 gallons *per diem* of the purest water can be obtained for the use of the Piccadilly Hotel at a depth of some 400 feet below

the surface. It is needless to say that the sanitary arrangements of the Hotel have been carried out on the principle of absolute perfection already alluded to.

The following facts may be noted as regards the latest phase in the history of Piccadilly. In the construction of the great Hotel which is now to bear a name familiar during three centuries, no less than 60,000 cubic yards of earth have been excavated and carted away, and the following approximate amount of materials have been used, viz. :—

- 6,500,000 bricks.
- 104,000 cubic feet of Portland stone.
- 4,200 tons of Portland cement.
- 11,000 yards of wall-tiling.
- 7,000 tons of iron and steel work.
- 8,700 yards of asphalt flooring.
- 200 miles of piping for lighting and heating.
- 160,000 floor joists.
- 16,000 electric lamps.
- 8 passenger lifts, besides luggage lifts.

The structural portion of the Piccadilly Hotel has been carried out entirely on "fire resisting" principles. The intricate calculations and drawings for this huge example of iron and steel construction were made partly by the late Mr. Henry Young, Junr., and the remainder from those of Messrs. Reade, Jackson and Parry. The "Frazzi" terra-cotta floors are fire-resisting and so contrived as to obviate the use of "centering." The "Cranham" partitions, which are also fire-resisting, reduce the possibility of sound transmission to a minimum.

The artistic experts responsible for the internal ornamentation of the "Twentieth Century Palace" are as

follows:—The decorations and fittings of the Grill, Restaurant and Dining Rooms with their Lounges and Reception Rooms, and the First and Second Floors generally have been provided by Messrs. Goodall, of Manchester; while Messrs. Liberty, of London, are responsible for the Third, Fourth, and Fifth Floors, and Messrs. Chamberlin and Messrs. Bunting, both of Norwich as regards the Sixth, Seventh, Eighth and Ninth.

Great credit is due to the contractors for the building of the Piccadilly Hotel, Messrs Perry & Co., who have virtually completed their herculean task within eighteen months of the termination of the preliminary clearance.

In a building of the character of the Piccadilly Hotel, such questions as Heating, Ventilation, and Electric Lighting are obviously of primary importance, and require special expert knowledge and experience. Mr. Wingfield Bowles has amply justified the confidence reposed in him in this department. There are others whose exertions entitle them to honourable mention in connection with the erection of the Piccadilly Hotel. Mr. H. H. Bartlett has brought to bear upon the building all his great experience and knowledge, and he has given to every detail his personal attention. His son, Mr. H. A. Bartlett, has been indefatigable in seconding his father's efforts. Mr. George Hardy has been General Manager of Messrs. Perry throughout the work, and his matured knowledge, gained in many an arduous undertaking of the past, has stood him in good stead in directing the operations now at an end.

The Artesian Well has already been alluded to. Other special features carried out under the direction and

from the designs of Mr. E. Wingfield Bowles must not be forgotten. He is responsible for the splendid system of water-distribution; the Hydraulic Injector for reinforcing a complete series of Fire Hydrants; the unrivalled appliances for providing warmth and ventilation; the elaborate arrangements for electric lighting and the bell system,—(there is a clock in every room regulated by a new and accurate electric time service, possessing the great advantage of silence in operation); and the complete installation of telephones *with a separate exchange in the building* which can be used either for communication with the various departments or for conversation with any subscriber to the National or Post Office Exchanges or the Trunk Lines, or with Paris.

It is interesting to note that in connection with the electrical works of the hotel, there are 90 miles of electric light and power cables, 70 miles of bell wire, and 230,000 feet of steel conduit tubes.

The self-contained culinary suites, including kitchen and scullery, pantry, cold preparation rooms, and so forth; the specially ventilated larders, and the pneumatic tubes for messages, are something more than comfort and conveniences. Their installation in Piccadilly marks an epoch in the history of hotel equipment.

The conduct of the Piccadilly Hotel will be entrusted jointly to Messrs. P. W. De Keyser and Herbert Bennett, who have been for many years engaged in successful hotel administration.

The Interior of a “Twentieth Century Palace.”

The Piccadilly Hotel—Its Ornamentation and Furniture.
A Triumph of Taste.
Individuality of Treatment and Artistic Feeling.

CHAPTER IV.

THE first thing that will strike the visitor on entering the beautiful rooms on the Ground Floor of the Piccadilly Hotel, is that he is in the presence of a veritable Renaissance. Here, as elsewhere in the “Twentieth Century Palace,” there is no attempt at mere servile imitation. In all that meets the eye the great Masters who flourished on the borders of the Seine in the days of the “Sun King,” seem to live once more on the banks of the Thames during the reign of King Edward VII. The skill and knowledge of the artists employed by Messrs. Goodall enable us to appreciate the *chefs d'œuvres* of famous Masters like André Charles Boulle, Jean Berain, Charles Lebrun, Claude Ballin or Daniel Marot, and imagine that we are in the lordly dwelling of a Cardinal Mazarin, a Duc Philip d'Orléans, a Colbert, a Prince de Condé, or a Madame de Sévigné. We are no longer in London, but in France, wandering through the Golden Gallery or amongst the priceless treasures of the Trianon.

The Foyer and Hall combine both simplicity and dignity in their decorative treatment. The prevailing tone is a delicate French grey. Round the Foyer runs a gallery with an exquisitely-modelled ballustrade of ornamental iron-work. The specially designed hand-tufted carpets, in the style commonly known as the earlier Georgian, harmonise delightfully with the Louis XIV. work of the adjoining Lounge and Restaurant, the one remarkable for its fountains, the other for its thousand lights.



The Lounge.

In the basement will be found the most beautiful and the most ornate of London's numerous Grill-rooms. The general inspiration has apparently been derived from decorations of the far-famed Galleries of the Palace of Versailles, but there has been no slavish copying. Like Chippendale and his contemporaries, the designers and the decorators have only worked, but that most effectually,

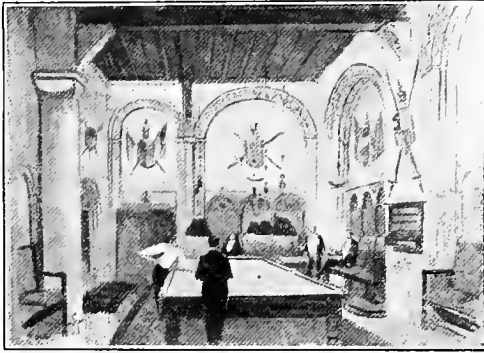
on the impressions derived from the reverent study of the achievements of the most celebrated of the French Masters. Due prominence has been given to the Grill,



Rotunda adjoining Lounge.

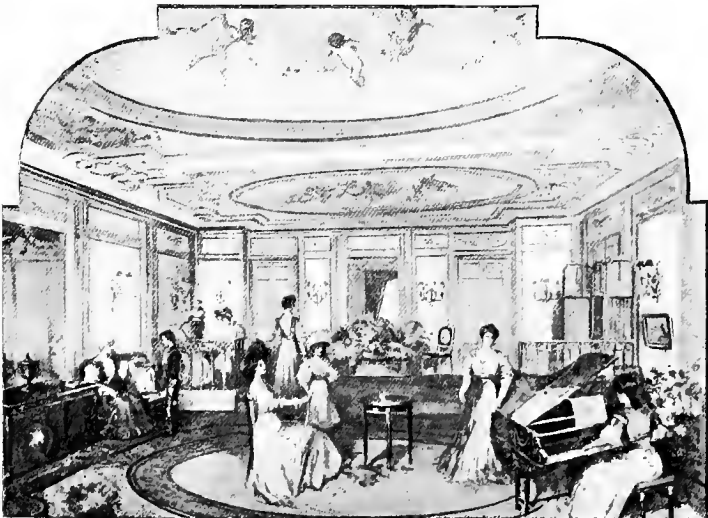
from which the room derives its name, while the walls have been dexterously broken up at intervals by pilasters with an artistically-modelled entablature, surmounted by an ornamental "Covetto," leading up to a deeply panelled ceiling, painted with clouds and sky. The decorations in cream and gold with panels painted in *grisaille* representing trophies of the chase, and the carpet of rich deep red colour with the well-chosen furniture, fashioned after antique examples, render this noble room one of the most attractive features of the "Twentieth Century Palace."

Nothing could well be more strikingly original than the Billiard Rooms, which are also in the basement. The



The Billiard Room.

designers may be congratulated on the able manner in which they have adapted the finest Norman models, making excellent use of quaint arcadings, sculptured capitals, trophies of arms and the frequent introduction of ironwork.



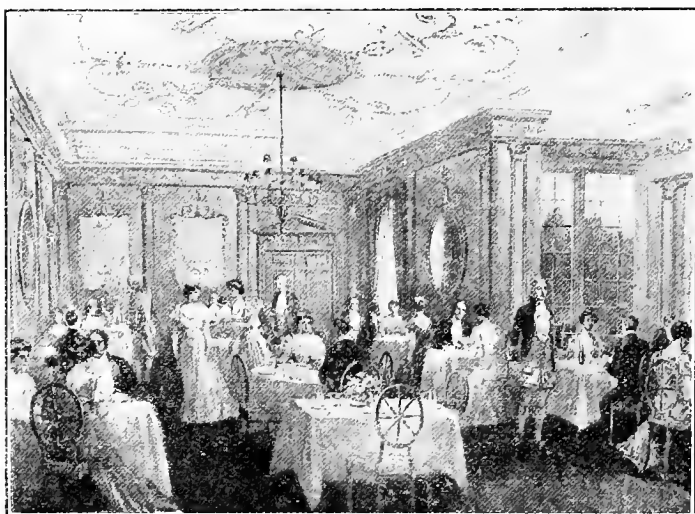
Ladies' Drawing Room.

Over the porch of the Regent Street entrance is the Ladies' Drawing Room with a broad window overlooking the ever-changing, never-ceasing movement of one of the busiest and most picturesque of the world's great thoroughfares. Here again Messrs. Goodall have achieved a signal success, for nothing could well be more charming than the varied tints of French-grey and gold, with scrolls and sprays of painted flowers carried out in the manner which Marie Antoinette loved and which is always associated with her memory. The furniture is in perfect accord with the scheme of ornamentation. Equally effective are the delicate shades of rose shot with green, and the soft French carpet in which fawn and cream are the dominant tints.

Early eighteenth century is the style which has been very wisely adopted for the large Dining Room and Reception Room on the first floor, Redundancy of ornament has been prudently avoided, and the result achieved may again be described as dignity combined with simplicity. The colouring has been carried out in varied shades of cream and *biscuit*, while the old-red carpet has been specially woven from an original of the period of which it is reminiscent. The same remark applies to the green and red Genoa velvet used for the covering of the furniture.

Great care has evidently been bestowed on the smaller Adam Dining Room and Reception Room close by. Here the artists acknowledge as a fruitful source of inspiration the classical works of the celebrated architects of the Adelphi as exemplified at Sion House and other great mansions in the neighbourhood of

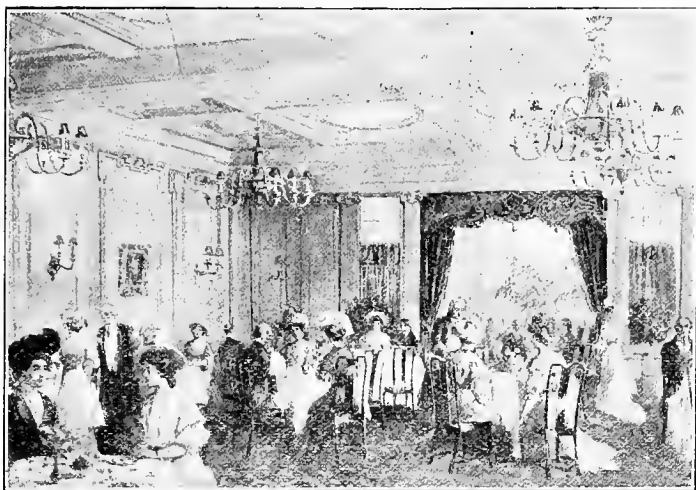
London. In these charming rooms soft *nuances* of green, rose and grey afford a lovely background for the fanciful and elegant ornamentation which always characterizes the productions of these gifted brothers. In the apartments, as elsewhere, carpets and furniture have been chosen with scrupulous care and taste, modern requirements being at the same time consistently kept in view.



The Adam Dining Room.

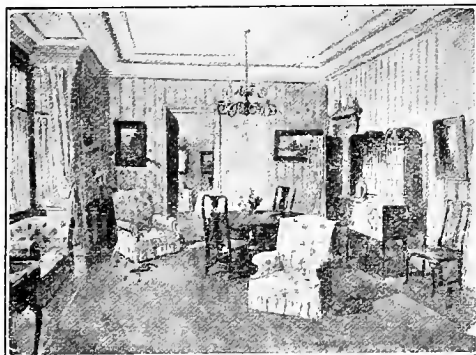
The residential side of hotel life is rapidly becoming more and more important. The hotel of yesterday and the day before, is the home of to-day and the future. Never before has this almost self-evident fact, and the requirements and consideration it entails, received the attention bestowed upon it by the creators of London's "Twentieth Century Palace."

It is only possible to describe or illustrate a few examples of this most important feature in the carefully



The Georgian Dining Room.

thought-out internal arrangements of the Piccadilly Hotel. Let us pass through two or three of these beautiful suites of rooms. Here, for example, we have an

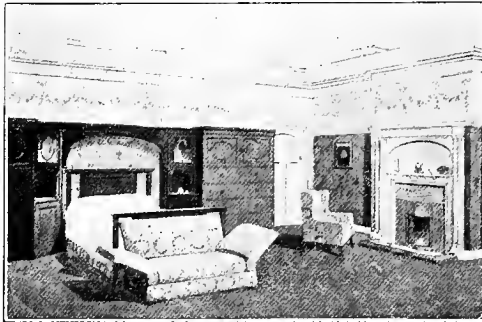


A Typical Private Sitting Room.

apartment where the Hampton Court influence is apparent. There are also various Sitting Rooms in the eminently comfortable fashion which may be appropriately

termed the later Georgian style. The Bedrooms are always schemed with an eye to the attainment of the maximum of comfort and convenience for the occupation

of those who make prolonged visits or become practically residents. The illustration of one of the "Fitment-rooms" shows the extensive wardrobe space, and various conveniences cunningly arranged by devices

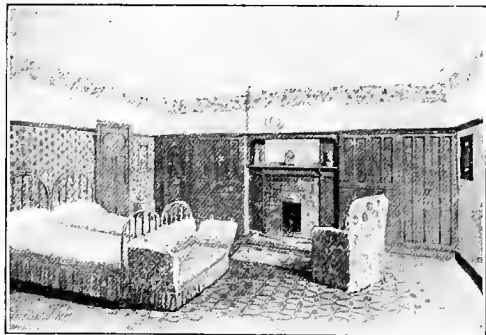


Typical Fitment Bedroom.

rarely found even in the best private houses. The "fitments" of this particular apartment are carried out in Spanish mahogany and in the dignified

manner of Sheraton. The same style obtains in other *suites*, but the design in every instance is varied, and worked so as to suit the planning of each individual room.

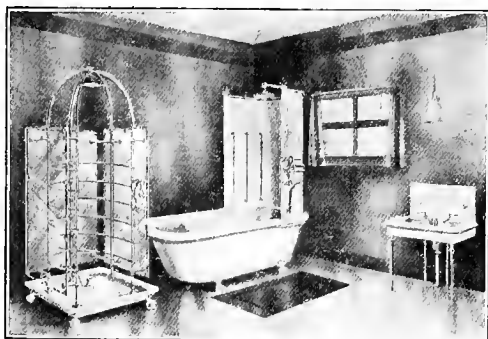
So perfect and so extensive is the scheme of elevators, or lifts, at the Piccadilly Hotel, that the choice of a floor becomes, comparatively speaking, a ques-



Typical Bedroom.

tion of little moment. Some travellers and residents will doubtless prefer the apartments further removed from the constant echoes of London life, and affording

advantages of air and prospect, to be spoken of hereafter. In the upper storeys of the Piccadilly Hotel, Messrs. Liberty, as well as Messrs. Chamberlin and Bunting of Nor-



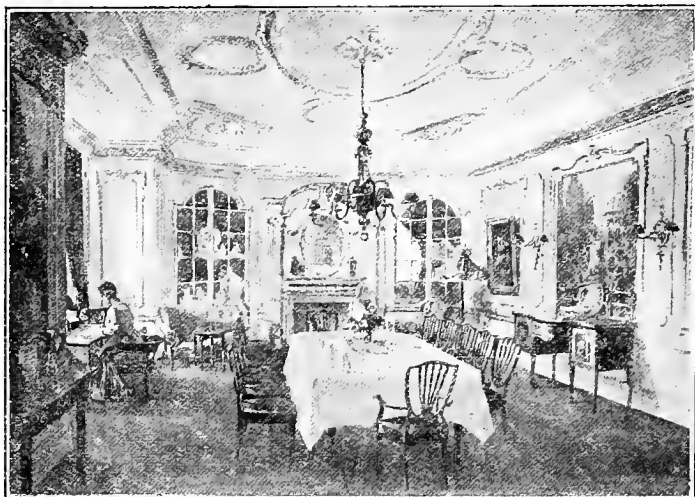
A Bath Room.

wich, have amply justified their high reputations. In the charming suites of rooms entrusted to their care are to be seen, not the furniture made by machinery, but the production of the skilful British craftsman, whose handiwork is, perhaps, unequalled either in Europe or America.

On the third floor of the Hotel and those above it almost every known variety of style finds an admirably devised exemplification. The visitor may have a possible preference in this particular direction. If so, he may choose his decorative surroundings, whether his leanings be towards Old English, Adam, Chippendale, Sheraton or Empire, or the more modern school of English design.

Let us enter a group of three rooms on the third floor, overlooking the Quadrant. The door from the wide and airy corridor opens into a little hall with a mosaic floor, furnished with table and chairs just as if it were the entrance to a private flat. The wall-hangings of hand-coloured paper of subdued tones of geranium

pink are adorned with well-chosen pictures. The doors and dado are of white, and there is nothing more beautiful than white judiciously employed, especially in London houses.



Private Dining Room.

The bedroom into which the door on the left side of the hall opens is a spacious apartment with three windows, all made with double frames, which ensure, if necessary, the complete shutting out of the sound of the traffic in the busy street. This applies, too, to all the windows opening either on the Quadrant or Piccadilly.

In every room there is not only an electric clock and telephone, but the thought that has been bestowed on even the smallest details is shown by the provision of extra green blinds, to be drawn over those lined with cream colour, should a darkened room be necessary for sleeping. In this, as in all the other bedrooms, there is

a fixed basin with hot and cold water, and a radiator by which the warmth can be increased at will. The scheme of lighting includes a centre light, a pedestal light by the bedside to read by, a light over the washing stand, and most convenient of all, a double rise and fall of light over the dressing-table. The value of the last will be especially evident to the feminine mind, which will also keenly appreciate the great wall cupboards that are among the distinctive features. These are fitted as wardrobes with ample space above for empty portmanteaux and other impedimenta, and, as most of the sleeping apartments have spacious wardrobes and drawers forming part of the permanent furniture, the accommodation for a visitor's belongings is unlimited.

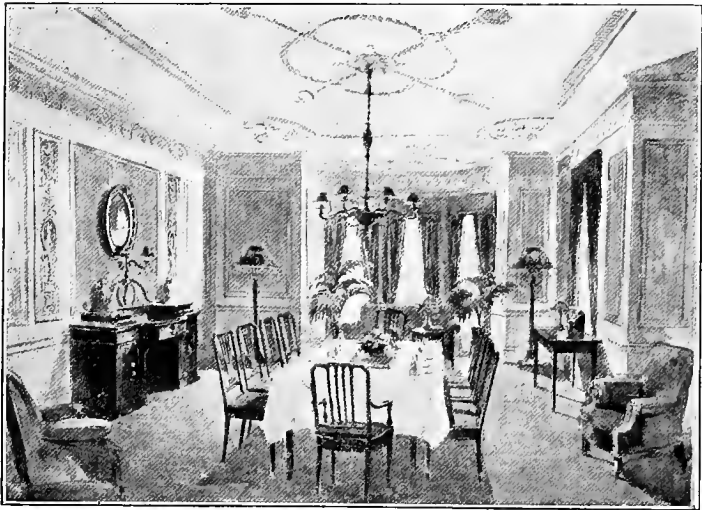


A Sitting Room.

The accompanying illustration will give some idea of the completeness of one of these luxurious apartments,

as well as of the beauty of the Sitting-room, the decoration and furnishing of which has been carried out in accordance with the best traditions of the period selected.

Overlooking the Piccadilly Terrace, and close to the classical Colonnade already alluded to, may be seen another private Dining-room of a purely English conception. It has a delightful bow window. Here the rich wall-hangings are of silk in a happily chosen shade of green, while in the furniture of full-coloured mahogany, the feeling of Sheraton and Hepplewhite may be clearly traced.

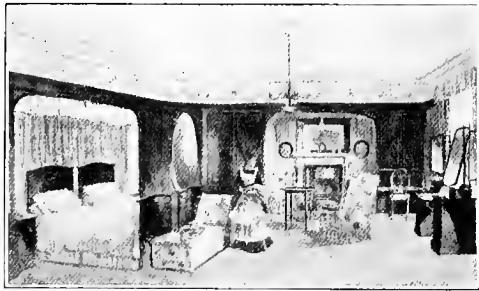


A Private Dining Room.

At the eastern end of the Colonnade is another bow-windowed room of exquisite proportions. It belongs to a private drawing room. Here the decorators have followed the best examples of the Empire school, and you are at every turn reminded forcibly of one of Orchardson's *chefs d'œuvres*. The spacious panels of the

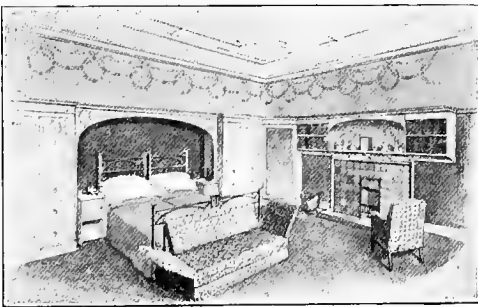
white painted walls, the fine ceiling with its enrichments and festoons, the rose-coloured curtains, the delicate tones of which are repeated in the carpet, and the dainty lamp shades, are all in harmonious accord with the gracefulness of the furniture, which is, however, by no means too elegant for comfort.

In some bedrooms the "fitment" plan has been followed, the "fitments" occupying nearly the



Fitment Bedroom.

whole of one wall, arranged on either side of an arched mahogany recess for the bed-head. In one of these rooms is a specially designed cornice, with a dainty white chimney piece having an oval mirror above it.



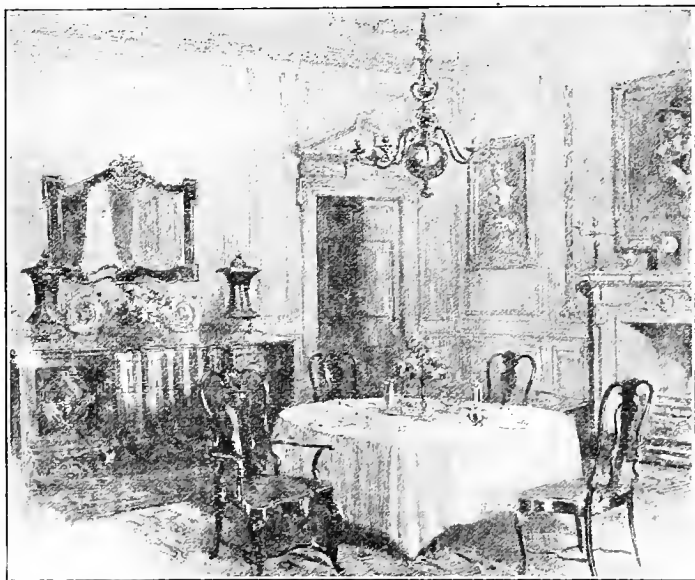
A Bedroom.

There are both Adam and Sheraton bedrooms on the upper floors, but there is one room sure to excite attention, the style of which is histori-

cally indefinite. The general impression, however, produced by it is most striking, and it is likely to be a favourite with all who prefer the Piccadilly outlook. It has wall-

hangings of pale pink and cream, with window curtains of old-fashioned glazed chintz, gay with an abundance of pink roses, the tone of which is continued in the bold floral pattern of the frieze.

The suites of rooms, some of which are now briefly described and illustrated, can be indefinitely extended if more space is required. In the sitting-rooms



A Sitting Room.

and bedrooms alike, the visitor has a choice of using either the fire-places or radiators as a source of heat. The artistic electric fittings have been provided by Messrs. Smith of Holborn Viaduct; while the luxurious carpets for the corridors and staircases, fully maintain the high reputation of the House of Treloar, both as regards taste and quality.

In many important points connected with the internal arrangements of the hotel, the Directors have received the friendly advice and help of Mr. F. Bennett Goldney, whose authority as an expert in decorative art is universally acknowledged; while the long experience and technical knowledge of the Managing Directors, Mr. P. W. De Keyser and Mr. H. Bennett, have proved invaluable in promoting the success which the united efforts of everybody concerned have achieved. The whole of the plate to be used in the Piccadilly Hotel has been supplied by Messrs. Elkington, who have manufactured it from special designs based on the finest available early XVIII. Century models.

Situated within a few yards of the Piccadilly Tube Station, the new hotel is practically in direct railway communication with every part of the metropolis.

It is felt that within the limits of this little volume but scant justice can be done to either the exterior or the interior of the "Twentieth Century Palace," which must now on its own merits rank as one of the sights, as well as amongst the principal architectural glories, of the Capital.

It is from the upper floors of the Piccadilly Hotel that the visitor will fully realise, not only the many advantages of its central position, but the force of much that has been said regarding the past interest and importance of that "London *par excellence*" over which to-day it towers. From the higher windows on the Quadrant side, the eye wanders from the long curve of crowded Regent Street to the masses of foliage which indicate

the position of the park bearing the same name, as well as to the breezy heights of Hampstead standing out against the northern sky, while looking southwards across Piccadilly the far-reaching prospect comprises not only Pall Mall, Carlton House Terrace and St. James's, but Buckingham Palace with its gardens; Westminster with her time-honoured Abbey, described by the last but one of our Plantagenet Sovereigns as "a building which is placed in the fore-front of the world of England," and her more modern Houses of Parliament; the broad Thames with its numerous bridges and burden of boats and barges, and still further off the grey-blue outline of some of the distant hills of rural Surrey. To bring into existence an edifice in every way worthy, not only of the traditions and associations of the spot upon which it stands, but of the requirements of the age for which it caters, has been the constant aim of everyone concerned on the construction of the "Twentieth Century Palace" to be henceforth known all over the globe as the Piccadilly Hotel.

